Haftarah for First Day of Shavuot (Ezekiel 1:1-28 & 3:12)
based on the translations of
Robert Alter, Aryeh Kaplan, Stone Edition Tanach, JPS, Jerusalem Bible, New English Bible, New King James Bible
modeled after the recording in *Navigating the Bible II*:
https://bible.ort.org/books/haftarotd4.asp?action=displaypage&book=6&chapter=1&verse=1&portion=84

1:1 [Now this is what occurred] | in [the thirtieth year], [in the fourth month], on the fifth of the month,

when I was among the exiles by the river Chebar: [I saw opened] the heavens, and I saw visions of *Elohim* (God).

2 [On the fifth] of the month, [which was] in year the fifth of the exile of King Yehoiachin,

3 [a message was conveyed:] [there came] [the word of YHWH] to Ezekiel [son of Buzi], [who was a priest]

in the land of the Chaldeans, on [the river Chebar]. And [there came upon him] there, [the hand of YHWH].

4 [Now this is what I saw]: [Lo and behold], a wind (*ruach*)—a great windstorm, coming [out of the north],

and [a great cloud] and fire [that flashed like lightning]. A brightness (*nogah*) it had, [all around it],

[and from inside of it] a gleam as of amber (*chashmal*) in the midst of the fire.

5 [and from its midst] [was the likeness] [of four creatures] [vibrant with life] (*called "chayot"*).

This was their appearance: the likeness of a human [they had in them].

6 [There were four faces] [on each of them], as well as four wings on each one of them.

7 [As for their legs]: [each leg was] [sturdy and straight]. The soles [of each of their feet] [were like the soles] of the feet of a calf,

and they sparkled like the luster of bronze that has been polished.

8 [They had hands] [that were human hands] under their wings, on all [of their four sides].

Now as to the faces and wings, [of the four of them]:

9 [joined to each other]—each one to its "sister"—[were their wings]. [They did not turn] [as they went].

[Each of them moved] in the direction of their faces, [as they went].

10 [And the appearance] [of their faces] [was like the face] of a human, with the face of a lion on the right [of the four of them],

and the face of a bull on the left [of the four of them], and the face of an eagle [for the four of them].

1:11 [Such were their faces]: [As for their wings] [They were spread out] [over them],

[and for each *chayah*] [two wings] [were joined to those] [of the other *chayot*], [and two of them] covered [their own] bodies.

12 [And for each of them], in the direction of its face [it would move], taking [a certain path]

[if it was there] [that the *ruach*] (spirit or wind) was moving—[there they would go]. They did not turn [as they went].

13 As for the likeness of the creatures: their appearance [was like coals of fire], burning with a semblance of torches

[which seemed to be] [moving about] among [the four *chayot*]. Bright was the fire, [and *from* the fire], there went forth sparks.

14 The *chayot* sped [back and forth], [which made it look] like lightning (*bazak*).

15 [Then I gazed] [at the *chayot*], [and lo and behold], a wheel—[a single wheel] [on the ground] [by each of the *chayot*], with its four faces.

16 The appearance of the wheels and their workings [was like the color] of topaz. A single likeness, [the four of them had].

Their appearance and their workings [were just as if] there was a wheel, inside of a wheel.

17 Along their four sides they moved [as they went]. [Thus they would go]: they did not turn [as they went].

18 [And as regards their rims]: tall they were, and frightening [they were indeed].

[In fact, these rims] [were seen] [to be full of eyes], [all around] [the four of them].

19 [When they moved]—the *chayot*—there moved the wheels [along with them].

[When they rose up]—the *chayot*—above the earth, [there rose up also] the wheels.

20 In [whatever manner] [that would go] the *ruach*, [where *it* would go], [*they* would go]: there, where the *ruach* did go.

[And also the wheels] [would rise up] [along with them], [because indeed], the *ruach* of each *chayah* [was in the wheels].

21 [When *one* went], [so would the other]; when one stood still, [so would the other], [and when they were lifted up]

from [off of the earth], [lifted up] [were the wheels] [along with them], [because indeed], the *ruach* of each *chayah* [was in the wheels].

22 [A likeness there was seen]—[over the heads] of the *chayot*—of a firmament shining like crystal, [inspiring awe].

It stretched over their heads, [above them].

1:23 Beneath this firmament their wings [were spread out straight], [each one] [towards its "sister"].

[Thus for each *chayah*] [there were two wings] that went [above them],

[and for each *chayah*] [there were two] that covered them—enveloping [their bodies].

24 [Then I heard] the sound [that was made by their wings]. [It was like the sound]

of many waters—[like the voice of *Shaddai*] (the Almighty)—[as they went].

The sound of their tumult [was like the sound] [of an armed camp]. [When they stood still] they let down their wings.

25 [And there was a sound] [that was heard above] the firmament, [coming from] [over their heads].

[When they stood still] they let down their wings.

26 [And high above them]—[above the firmament] [that was] [over their heads],

what looked like stone of sapphire, in [the form of a throne].

And over [this form of a throne], [a likeness was seen]: the appearance [of a human form] [upon the throne], [high above].

27 [And then I saw] | [like a gleam] [of amber (*chashmal*) that shone] [like an appearance of fire], [enclosing the throne], [all around],

from what appeared as the man's waist, [and above it].

[And from what appeared] as his waist, [and *below* it] I saw [a semblance of fire]. A radiance it had, [all around],

28 [like the appearance] [of the rainbow] [that is seen] in the clouds on a day [when it has been raining]:

such was the appearance [of this brightness] [all around]. [It was in fact] a vision of the form [of the glory of God] (YHWH).

[When I saw it] I fell on my face. Then I heard the voice of one speaking.

3:12 [I was lifted up] by the spirit (*ruach*), and I heard [behind me] a sound—a roaring: [a great tumult, that said]:

[end melody] "Blessed be the glory of YHWH [from its very place]."

Ezekiel's Vision, Bernard Picart, 1693-1783, Rijksmuseum.nl

taken from: https://www.thetorah.com/article/ezekiels-vision-of-god-and-the-chariot

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some "poetic licence", and some willingness on the part of the listener to be "carried" by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these "transtropilations" are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a "window" into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. "cut a covenant") to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 "beam above the door" rather than "lintel") to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between "literalness" and "listenable-ness". A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha tipcha munach tevir mapakh *or* yetiv kadma *or* pashta geresh gershayim telisha katana telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana "lean toward" the words they "conjoin" to, while the *disjunctive tropes* such as tipcha, geresh, gershayim, and telisha gedola "lean away" from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* "rivi'i" melody in whatever way seems most natural.

As a variant of the "grey bracket" device, I indicate the following pairs of tropes by "wrapping them around" the phrase which will have the combined melody:

mercha/tipcha   kadma/geresh (*or*: azla, etc.)   mercha siluk

⌒Renew our days⌒   ⌈She weeps bitterly⌉   ⌊a fire-offering to God

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

     I put words in gray which I consider essential but which don't strictly match the Hebrew. I also "pad" some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the leyner's cantillation system. In particular, the tropes *telisha g'dola* (☞), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the muscial phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

     "*Metigah-zakef*"is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

[Take heed—take care for yourself]

In some trope systems (notably cantor Moshe Haschel in "Navigating the Bible II") this is given a very distinctive melody—for which purpose extra syllables fill out the musical phrase (as in "take care" in this example). Haschel's system also chants the trope *munach* as *legarmeh* more often than other systems do.

     I don't write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the leyner can choose to pronounce it as "*God*" or "*Adonai*".

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, 'The Living Torah' (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, 'The Bible With Sources Revealed' (2003)
Everett Fox, 'The Five Books of Moses' (1997)
The Stone Edition 'Tanach' (1996)
JPS 'Hebrew-English Tanach', (2nd Ed. 2000), *along with* Orlinsky, 'Notes on the New Translation of the Torah' (1969)
Robert Alter, 'The Five Books of Moses' (2004)
Commentaries in the 'Anchor Bible' series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)